

Cardinal Wiseman, by Briggs, in the gorgeous habitments of the Romish Church, comes pompously forward. "A Falconer," by H. W. Pickersill, R.A. (8), is a fine piece of colour; and the same veteran artist exhibits his usual number of excellent portraits. J. P. Knight has an admirable portrait of Mr. Barry, R.A., and Sir J. W. Gordon's portrait of Dr. Conolly is very successful. The miniature room is well filled, and richly adorned with the elaborate works of Sir William Ross, R.A., R. Thoburn, and T. Carnick. Here friends may linger with gratifying pleasure on well-known features, or revel in the graces of feminine form and personal beauty, with which these small gems of pictorial skill abound. Water-colour drawings are almost entirely absent from the walls of the academy.

Before ending the present remarks, some slight notice becomes necessary on the aberration of the true destiny of art, as expounded by Messrs. Hunt, Millais, and a few other mislead aspirants. The pitiful and feeble aim of incorporating ugliness of feature and form with the rude interpretations of art, when emerging from total darkness into a dawning light, can only tend to the degradation of the individual perpetrators. The pictures of the antecedent artists of Raffaele in Italy, never disgusted the senses by the brutal impersonations of human form and feature now promulgated. If ill or stiffly drawn, there was always the divine sentiment, the faintly developed grace, and regularity of feature. If the public could enjoy the opportunity of studying Lord Ward's collection of the early Italian masters, they would, in the pictures of Crivelli, and particularly in those of Fra Angelico, at once discern that the so-called pre-Raffaeleites are as remote from the aim and inspiration of the ancient Italians, as the disgusting haboon in form and feature is dissimilar to the virgins and angels of the divine Raffaele.

The great number of works hung on the walls of the Royal Academy would occupy a thick volume to notice: the more catalogue alone fills sixty-four quarto pages, and contains the names of 700 artists of all grades. We shall find an opportunity to return to them. Of the architectural room we shall speak next week.

THE GREAT EXHIBITION.

"BUILDING CONTRIVANCES."

A PARALLEL to the great IDEA of the gathering of the nations in the International Exhibition, there has certainly not been since the dispersion of their respective forefathers from the tower of Babel, whatever those kiln-fired bricks, "the critics" may say to the contrary. Nay, although the tribes dispersed as the germs of those populous nations who have now, for the first time, reassembled in any thing like equivalent universality, were to "multiply and replenish the earth" as their great industrial task—it needs little poetic imagination to regard the ambitious heaven-dreamers as a set of bungling apprentices in construction and industrial science. We know not what those "artificers in brass and in iron"—those builders of cities and makers of tents—those "handlers of the harp and organ"—and other industrials who lived before the Flood could have done by way of getting up a "Great Exhibition," but assuredly since "the world that then was" perished, "the sweat of the brow" of man has never till now—not even in "the building of Solomon's Temple and the chambers thereof," when "there came of all people—from all kings of the earth," to "hear the wisdom of Solomon," and when Solomon had three score and ten thousand that bare burdens, and fourscore thousand carriers in the mountains besides the chief of Solomon's officers which were over the work," and Hiram's builders as well as Solomon's labourers—not even then, and never since, has the sweat of man's brow been the exponent of so much industrial wealth and magnificence exhibited under any one roof.

The comparison is, indeed, magnificent. The impression of grandeur with immensity must

constitute a new experience, we should think, to every one on entrance. No less impressive is the counter-sense of one's own bodily insignificance in the midst of such an expanse of construction with such a display.

Were we to allow ourselves to be carried away by every impression as it arose, and guided our steps, as we entered and turned our attention on details more or less prominent, we certainly should not reach our more immediate purpose within the limits of the present article. We shall, therefore, confine ourselves to that purpose, and wend our way at once to the far-off gallery, in which we find "Class VII.: Civil Engineering and Building Contrivances,"—merely indicating a few of the more prominent articles standing in our way as we move westward through the district devoted to the—united kingdom we were about to say, but here all kingdoms are united.

First, however, let us briefly describe the safe for the Koh-i-noor, the mountain of light, which has been contrived by Mr. Chubb. It consists, first, of an octagon table 6 ft. 6 in. in diameter by 3 ft. 4 in. high, the top and sides being made of $\frac{3}{4}$ -in. wrought-iron plates, all secured together by being rebated and with angle iron. In the interior is a fireproof safe 12 in. square, and 2 ft. 9 in. deep, the wrought plates being 1 in. thick. In the centre of the safe is a platform 9 in. square, on which the velvet cushion, jewels, and setting are fixed. A hole is cut out of the table to allow the platform to descend into the safe. In order to secure the diamonds at night, a small door 3 in. square, in one of the panels of the table, is unlocked, and by turning a winch the platform gradually sinks into the safe, and a sliding iron door is drawn over the opening at the top.

The cage is secured to the table by 1 piece at the bottom ring dropping into corresponding holes, and these are locked by two separate detective locks: the keys of these locks are held by the crown officers; and without them access to the jewels cannot be had. The key of the small door allows the platform to be raised or lowered only, but does not give access to the jewels. The weight of the whole is 36 cwt., and it is bolted to the floor.

A consideration of this piece of charcoal-in-another-form, and its assumed value, induces reflections on what constitutes *work* in the eyes of the world.

Near to the transept will be seen Condy's restoration of Queen Philippa's monument, which we mentioned before it came here, and behind it is a Gothic monumental tablet in Caen stone, by A. A. Mather, parts of which are very nicely carved. Some modern brasses, by Archer and by Gould, will be observed here.

The spandrell from Hereford Cathedral, carved by Boulton and Swales, is more coarsely executed than we should have expected from them. Part of an altar front, by the same, from St. Mary's, at Greenwich, shows better work. Close by is the Mediæval Court, but we must speak of this another time.

One of the more prominent ornaments in the western wing, as we pass along the central space, is a great Corinthian column in papier maché, executed for the bank at Adelaide, New South Wales, by Mr. C. F. Bielefeld, of the Strand. Another is a design by Mr. W. Harris, of Screenwork, with various other specimens, in minor detail, of Jordan's machine carving. The rustic dome or temple of bronzed cast-iron from the Coalbrook Dale works has already been noticed by us. Several marble chimney-pieces also form prominent central objects: one of these, with statuettes, was executed by Mr. J. Thomas, of Paddington; another with steel grate and fender, gilt mouldings, &c., has on it the names of Mr. T. Sharp, Burton-Crescent, and Messrs. Brine, Brothers, St. Pancras.

The first article which we noticed particularly amongst the seventh class articles, was a model (No. 111) of Tassie's patent for roofing houses. The principle is that of x cramps and screws or nails. Each line of junction in the slates, or plates of glass, is accompanied below by a sine gutter, across which the cramp is placed. The roofing is, as it were, snibbed down

upon the gutter. Near this model is an "improvement of Tassie's patent slating," registered by Mr. H. H. Russell, Architect. In this each slate is secured at all the four corners, and any single slate can be removed and replaced without disturbing others. It is stated on the part of Mr. Russell, that "the tail or lower corner, on Tassie's principle, was secured only by screws through the surface of the slate to the timbers beneath;" but on his present model the mode claimed by Mr. Russell is adopted. The latter inventor has here also a model of his patent principle for suspension-bridges, in which the two chains on each side of every division cross each other, in curves descending from the tops of the adjoining piers, and crossing beneath to the lower part of the piers opposite. Russell's speedy Lewis is also exhibited.

No. 121 is Neale's prize machinery for sweeping chimneys. The main principle of this machinery consists in the adaptation of india-rubber as an universal joint, and in such an arrangement of the ordinary apparatus, with jointed brooms of whalebone, as enables it to sweep chimneys of the most awkward shapes and sharpest angles, passing the soot as it ascends, but sweeping it down as it descends. The risk of injury to the mortar and brickwork of the chimney seems to be also diminished by the working of this apparatus, which we understand was invented by Mr. Every. Mr. Neale is the honorary secretary to the committee for awarding the medals for the best chimney-sweeping machinery. In connection with this apparatus, there are also prize plans and estimates for altering awkward chimneys.

Amongst the models are some plans of safety window-fittings. No. 126 is the model of Mackie's patent; No. 127, that of Roberts's. The object of these inventions is to enable servants to clean, or glaziers to repair, windows with facility, and without adopting the dangerous practice of standing outside the frame-work. In Roberts's the sash is held in its place only by brass grooves and sliders, to which it is bolted or snibbed. The withdrawal of the bolts enables the brass sliders to be run out of the grooves, when the sash is at once disengaged. Mackie's patent, it is stated, can be easily applied to windows of old as well as of new construction, and to sashes of any size. In this case, too, the sash is made to glide out freely, the weights being connected to the moveable piece left behind. No. 147 is Theobald's improved window sash, with alarm and fire-escape. Here the windows are so made that the sashes open like doors on hinges. The alarm is a bell, as suggested by ourselves, connected with the sash. The number of fire-escapes shows how alive the public mind is to danger from fire, and how desirable fire-proof buildings must be. We cannot say that much novelty appears in this department, so far as we could discover. One is in form of a scating-ladder which issues from a chest like a Jack-in-the-box: we have seen a toy like it; but the idea is a good one. The ordinary fire escapes are rather unwieldy articles. Another consists of neighbourly preparations beforehand by help of wire ropes and baskets to be always ready hung on brackets from house to house and called the "Universal Fire Escape."

No. 151, Allen's registered fire-proof iron roof, is a model showing the principle applied to a roof of 50 feet span. The slates are tied, in fact, by iron wire, to iron rods, which constitute the framework of the roof. No. 156 is the model of an emigrant's house made of Morewood and Rogers's patent galvanised tinneled iron, corrugated. It is made with a double body, to render it cool in hot climates or seasons, and warm in cold. No. 159, model of a portion of the roof of Delfor church—model of a roof constructed with ribs of terra cotta—and model of stone or of terra cotta multiholed windows—are models on a considerable scale, and are worth looking at. Near these is a section of the Tamar silver lead mine, in Devonshire, with its underground engine and shaft, already described in our columns. A model gas work (No. 171) was ticketed when we saw it—model dwelling for artizans. Here,